The American Hebrew

by Shomit Sirohi, Isiah and Isikiel

The process of deconstruction with this newspaper amounts to now 20,000 Dollars with America and Lincoln following this paper in the constitution of America, as well as Zionists in Israel doing just the same – we argue for the most brilliant piece written to follow – a long set of essays in Torah style. We thank young Prophet Sirohi. And we also thank the process of philosophy in France.

רק פרסבקדד גק סרעשמנדוא רק פסרקאן/וק גו ומ וצפרקדדוסמ גק
שם קמ רשמבשנדק קדאאשצנוקמ ומש ברקשאוהואט ט
וממסהשבאוסמ גק כסרצשד

רק פסרקאן/וק קדא כסרצשרנדא קמ שמבנקרק קא שגוסות רק פורק
פסרקאן/וקת /וק רק ורסין בשצנוש ש רש פסרקאן/וק גו שראקת קא
כנרצ ברקאובנדצק

(Translated – the process of French pure politics then is truly refined – it means creative and such Mao influenced correct practices in fact – since it is a Red Book truth, and with that comes Sirohi, who inverts this to film criticism, and such democracy in fact in politics of cinema – which is then a creative Hebrew economics going on with Sirohi's films also for Cuba and its culture, even Algeria after the success of Morituri presented recently with his own version of Battle of Algiers re-done as an I-Max-I film, currently available it means on pin-hole footage and curation)

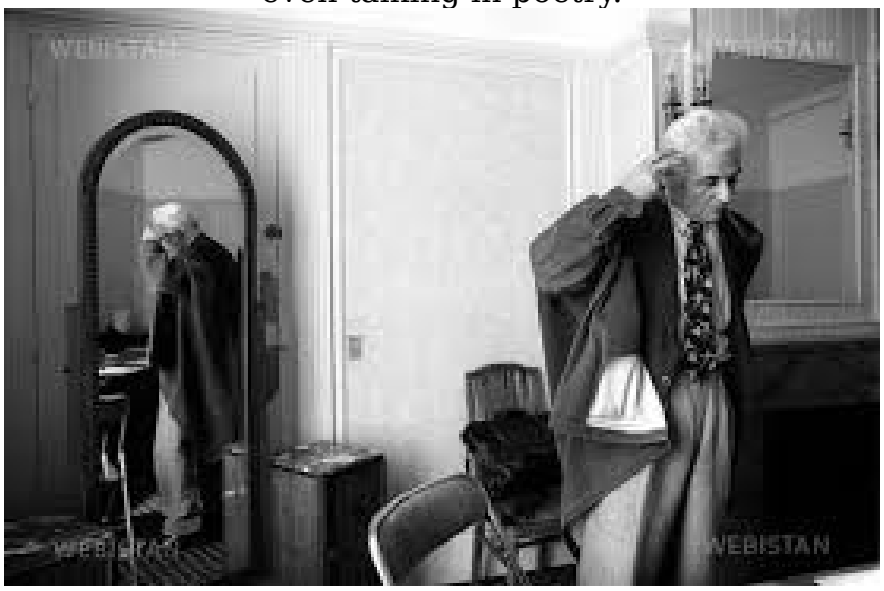
Headliner – by Isiah

So art can re-think politics, art can also re-think economics – so Hebrew creativity is true – follow therefore the black and white images in the sense of creativity which interprets a society and that is what is called Hebrew creative expressions of life – from clothing styles and fashion for the women, to watching films and

playing Hebrew games on the tv – this then is what is called “to create a work of art as life in Hebrew” and even creativity.

Heretics

In fact heresy is about the process of faith as well. One argues for a Heretical empiricism therefore, something like this is the Torah essay on expressionism and impressionism, the two major Biblical forms which today is called pin-hole imagery and American cinema styles. So in fact one can argue that the impressionistic portrait of Islam then is about the same process as the Bible’s more liberating expressiveness. Now the process of Judaism is then about revolutionary montage instead and is very close to the Soviet Eisenstein, but adds then the expressiveness of sex, and liberation, in Christianity, and the impressions of Islam which then is about flirting and even talking in poetry.



A heretical empiricism then means to processually analyse the processes of expressions, and impressions in heretical forms of poverty – which means the process of poor department stores and their strong impressions, or even women walking by and their impressions. Women in Burqa therefore are about the gaze of a man with his impressions on a woman, only as the gaze – which then means art, and art modernism.

I conclude this short essay with economic formalisms, which can be seen as expressive – liberal college life, co-educational schools, and even free clothing style and skirt, t-shirt formalisms, which then can be sexual politics

with the young Prophet Sirohi, being this type of person who is always about flirting and sex talking.

American liberalism then is on its feet again, with a lot of expressiveness in New York, with black people winning in their class action, and impressions of life with Sirohi – not the large expressiveness of movements and civil movements and trade union ethics as Cornel West once imagined, but a more personal Elijah.

How we live then in this sense is also art – which is scientific – which means art offers a perspective on science – like pin-hole imagery and cinema coming from projectors and their sciences, this way the scientific is made aesthetics.

Heresy then means to traverse the process of following Israel or America in Jewish ways alone – like this newspaper – now just follow the deconstruction of the Bible, and Orientalism news on Arab countries, with in fact economics and style in Judaism being called deconstructive – like the process of seeing pin-hole images and a young Prophet meeting many women and also working in a journalistic office which then becomes wide-angle lens shots and develops again the science of seeing films, but also the meaning of expressions and impressions.

II. How then to follow News and Media, is there not some history or even perspectives involved which are debated in partisan ways?

So in fact in a short paragraph – we describe cinema as art which expresses the truth of fiction and documentaries watched together – which then is more of an analysis when it is formalist, which means it can help us analyse society and economic styles as Jewish people were arguing about deconstructiveness and cinema formalisms – just the unique form of – A. roads, B. cars, and C. housing, and D. colleges can be enough for a good cultural film on Israel. It can be like a literary perspective coming in as well – which introduces Niels Bohr and creative arguments from Soviet physics on him – that many creative flows of in fact literature means also physics in some sense – that Eistein calls inventions,

Feynman calls resonances, and Bohr calls creative relativity which is artistic in fact – adapting this then to cinema and reality, and documentaries all working more for creative liberties of in fact following a cultural film – like in fact Where is my Friend's Home for Iran, and for Israel one might say the recent Munich by Sirohi. All of these literary perspectives then are important for society as science and aesthetics or art. This would be basic economics then guided by a perspective.

III. Isiah and Isikiel on Formalist Cinema therefore only –

And so formalism means to be sophisticated in literature and cinema both – the science of pin-hole imagery which is truly that formal – and this then develops a story of Israel in shot scenes of Sirohi and Matisyahu talking perhaps, even Zionists and Sirohi working out a plan on a footage of Jerusalem and even protests and its Palestinian history, with love and sex also adding to the process of liberation – we call this point cinema and it always makes a point in Sirohi. It was being called formalist by Fredric Jameson in another sense of literary criticism – he even argues diasporas are important. So we conclude this way on formalism in fact – which without science is in itself dialectical – and so let's then go to philosophy – where the refined argument is dialectical – the simple thesis and anti-thesis which keeps failing at a proper synthesis but becomes in Sirohi in-itself a changing of valences that the success was afterall, immanent in the failure and the problem of Jewishness is then its success. That in fact New York's old arguments are the best afterall.

IV. Empiricism then again – Gershom Scholem

Perhaps an empiricism of Heresey then is in fact in Lurianic tradition – just the clothing, and just the basic aspects of life. Which then is dining, as well as housing, and finally college. Where life is filled with colourful things, like eating Jewish dishes and talking to the Harmonica. Such things are empirical about the films and arts.

The developments of empiricism, Heretical empiricism about poverty of Spirit, and true art, then which goes with this work of Torah creative essay is to be read with the previous editions and now costs alot because in fact it is developing a style and formalism debate in America and Lincoln – express the sexuality of women, and their empiricism including Mascara and Perfume – such things are also empirical as heresey – which means to account for the Fundacion Izquierda and its heretical empiricism, from pin-hole to harmonicas, to old phones and super 8 mm and even types of art glass frames, and all this becomes art computers and conversations on a Trisquier Linux and even imagery of conversations on a painting panel which is ventriloquized conversations – just add photo documenting, and even photocopying and printing, voice mail and fax machines in the future which some already have – add newspapers and books. All of this then is Jewish cultural heritage in Sirohi – that he carries a copy of William Faulkner's old Sound and Fury – we thank Scholem for his last entry which then re-reads the creative cinema in a montage with life, as montage becomes the Jewish choice is true.